

HELY'S LIMITED, DUBLIN.

FRIENDS OF THE NATIONAL COLLECTIONS OF IRELAND

LOAN EXHIBITION
of
MODERN CONTINENTAL PAINTINGS

AUGUST MCMXLIV

Price 2/6

**FRIENDS OF THE NATIONAL COLLECTIONS
OF IRELAND**

LOAN EXHIBITION
of
MODERN CONTINENTAL PAINTINGS

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Ba mair leir an gCoirde a mbuideoas a gabáil leir an
Aire Oideasair ar a féile sa tús ré Ailéiri Coláirte
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fheirín den Stiúrteoir Ionais ar uet a éneartaata.

AUGUST MCMXLIV

FRIENDS OF THE NATIONAL COLLECTIONS OF IRELAND

(Founded 1924)

THE OBJECT of the Society is to advance the interest of the Arts in Ireland by the acquisition of objects of value to our National Collections by purchase, gift or bequest and by holding periodical Exhibitions, Lectures, etc.

Annual Subscription £1 1s. od. per year

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THIS EXHIBITION, organised by the Friends of the National Collections of Ireland, has been planned to represent the movement of European painting in the twentieth century and a few examples have been included from the impressionist school from which twentieth century painting is in reaction. Many countries are represented here by works showing strong national characteristics but, limited by war conditions, the exhibition cannot pretend to a complete survey of a period in art in which vigorous personalities have been at work in contrary directions and in which no uniform manner of painting is generally accepted. If one school—the school of Paris—none the less predominates, this is just and inevitable, for France has been the generous foster-mother of philosophy and the arts for many centuries; French art has fruitfully dominated Europe for two centuries and the Paris school has been conspicuously first in the painting of our day.

This school of Paris is not easy to define. It has no other discipline than the discipline of good painting; its members are of various nationalities and in their development they have diverged so widely as almost to empty the name of its meaning. But its adherents have this in common that they have broken with the unreal traditions of academies as violently as they have parted from the impressionist rebels of the generation before theirs. If there is any other than a local meaning to be attached to the school, it comes from good training carried on in an atmosphere where every theory and practice of painting is passionately and intelligently debated, where not even the wildest experiments are disallowed and where the experience of many movements and fashions may be shared or discarded at will. The typical development of twentieth century painting can best be studied through this school.

There are no examples here of academic painting. Academic painting ceased to be of interest with Ingres and its history since the eighteenth century does not coincide with the history of art. But Cézanne and Renoir are here in their own right as the most formative and considerable of nineteenth century painters with Monet, Sisley and Boudin as representing the chief movement of that century. Though its principles were being tested for some years before, Impressionism dates from the exhibition of 1874 in which Monet, Sisley, Berthe Morisot, Renoir and Cézanne took part. Cézanne's participation was little more than accidental; he is in no sense to be regarded as an impressionist nor can the always expanding genius of Renoir be defined in the terms of one school. Impressionism is best studied in Monet. It may be considered in two aspects; as a technical method and as an attitude towards nature. In the first aspect it is a mode of painting based on the science of optics and on the analysis of the effects of changing light and atmosphere on the painter's subject. His subject was mainly landscape. To the impressionist local colour ceased to be of importance. Leaves were not green nor shadows black nor snow white.

What did matter to the impressionist was the multiplicity of tones which played on the subject in a given position and momentary condition of light. The impressionists abolished the convention which persisted in spite of the practice of Velasquez, Hals and other masters, that every light should have accompanying darkness and that strong colours should not be juxtaposed without intermediate half-tones. The impressionists sought the maximum vibration of light and colour by the use of pure, unmixed tones applied side by side in detached brush strokes. They avoided glazing for the same reason and excluded depressing colours, siennas, umbers and bitumen. Nowadays we do not notice this heightened palette or the absence of dark shadows lost in the violet, blue, mauve and lilac of Renoir, Monet and Sisley. But in their day this was a monstrous innovation and offence.

From the other un-technical point of view, Monet's devotion to the fugitive appearances of nature or Sisley's self identification with her sunny aspects was a sort of pantheism in paint. It was a passive submission which subtracted essential things from the painter's art—which are, perhaps, but one thing. In one of his letters, Michael Angelo said that the painter works with his brain and not with his hand. A liberal art was not to be confused with manual dexterity. But neither should the eye or some optical analysis usurp the place of the creative, directive intelligence. Any addition to sensitive perception is valuable, and the impressionists did so widen our sensitiveness. But it is valuable not because, like manual dexterity, it makes for a more exact imitation. Imitation is not the aim of art. The painter's function is to re-create and he must be at liberty to mould form to his will. But the structural elements in composition—line, contour, volume—the means by which the painter imposes his will on nature and interprets it, these were drowned or reduced to insignificance by the impressionist preference for the transitory and by their concentration on the related phenomena of light and colour. Such prepossessions and the deliquescence which they involved, led to reactions towards a more controlled form of composition which, carried on after Cézanne and Seurat through Fauvism, Expressionism, Cubism and abstract art, have not yet found their goal.

Cézanne worked in a direction contrary to Impressionism. This stubborn Provençal inherited by race and religion the Latin sense of order and, unrecognised for twenty years or vilified as an anarchist, he obstinately developed it independent of Paris influences. He wished, he said, to make of impressionism an art as solid and durable as that in the galleries. Without virtuosity or adventitious charm his laboriously conducted work contains within it every germ of twentieth century painting—its search for expressive form, its purposeful distortions, its abstract tendency. Though he painted only what lay before his eyes he imposed on his subject, which might be but a few apples on a napkin, a profound sense of permanence and an austere dignity by virtue of the static organisation of his work, his new mastery of formal relations and his rich suggestive colour harmonies.

Cézanne is reckoned one of the post-impressionists with Seurat, Gauguin and Van Gogh. But post-impressionism is only a time-label invented by the late Roger Fry and an inexact one at that, for intimists like Bonnard and Vuillard long continued the impressionist method and represent its last cycle. Bonnard's pictures in this exhibition show how much he preserved of impressionism and how much more he added by his rare gift of meditative sympathy. Expressionism owed much to Cézanne but more to the Dutch Van Gogh. It developed independently over the continent with the Norwegian Munch and Franz Marc in Germany, Ensor in Belgium and Rouault in France. Germany was its stronghold where it had two phases, the first, pre-cubist, about 1904 when the group of *Die Brücke* formed itself in Dresden and the second, post-cubist, with Franz Marc, the Russian Kandinsky

and the *Blaue Reiter* group in Munich. A typically Nordic manifestation, it leaned away from realism to abstraction and is far less an affair of technique than of interpretation. Regrettably, the only example we have here of Franz Marc is one early canvas which dates from his impressionist beginnings. But in Rouault's *Christ and the Soldier* we have a capital and characteristic example of this master's maturity. The same burning indignation against our social disorder which fired his friend, Léon Bloy lies at the heart of Rouault's painting as outraged by the cruelty and cynicism of men it flays their pleasures and pomps. A like pity and indignation glow in his treatment of religious subjects as here where he contemplates the outraged divinity of Christ.

The appearance of the Fauves about 1904 marks another cross-road in modern painting. Their defiant practice of new methods shocked a public habituated by this time to Monet's fluent harmonies and won for them the name of the wild men. This group included Matisse, Braque, Van Dongen, Vlaminck, Dufy, Marquet and Othon Friesz. Each went his own way presently, Matisse coming to the foremost rank of contemporary painting with his wealth of impeccable colour and a superb, Oriental sense of pattern. Fauvism was a reaction both from impressionism and what was thought diffuse and prolix in post-impressionism. The Fauves conceived their movement as one of purification. They sought to eliminate from painting every non-plastic element. They studied archaic art and the art of primitive peoples, of the Italian primitives and of mosaic in order to isolate and re-establish principles and methods making for stricter and better expression. Their work is marked by very strong colour, pure and flat tones with emphatic dark, broken lines surrounding their forms. They rejected the whole arsenal of naturalism: perspective, light and shade, values and the optics upon which impressionism was based. Their colour schemes were determined by the exigencies of colour alone and like the impressionists, but for its own sake, they pushed to the utmost the emotive capacity of paint.

The layman, it is said, wants to know first of all, what a picture is about; the painter what it is. The layman wants it to imitate or echo something with which he is familiar; the painter, knowing that line and colour, like architecture and music, speak a language of their own, is satisfied without the evocation of any other reality. It is the exclusive adoption of one or other of these points of view—the one illustrative, the other purely æsthetic—that regrettably divides painter from public in our day. This rigidly æsthetic concentration was carried to an extreme point by the theory of cubism, formulated from 1906 by Picasso and Braque. Cubism, becoming gradually abstract towards 1910 decomposes objects into the Euclidean constants which Cézanne had already adumbrated and turned painting into lyric geometry. Its analysis reduced the visible world to a repertory of forms and its theory divided families like the Dreyfus case. It has deeply influenced the structure of modern painting and has left works of permanent interest in Picasso's *Guernica* 1937, and in the designs of Juan Gris which have the tragic severity and colour of his native Spain. Gris alone amongst the cubist leaders remained constant in applying cubist principles to abstract art. The rest, having profited by its discipline, gradually turned to more representational work coloured by their separate temperaments and experience. At the same time, but on a side-line, a group of unschooled painters, primitives or *peintres de dimanche*, represent the reaction from what was a valuable, absorbing but over-intellectualised search for pictorial truth. These men, the Douanier Rousseau, Bauchant, Vivin, without formal schooling set down self-consciously or unself-consciously what they see or imagine with child-like, charming inexactitude. A section of the later expressionists, on the other hand, grow more and more remote

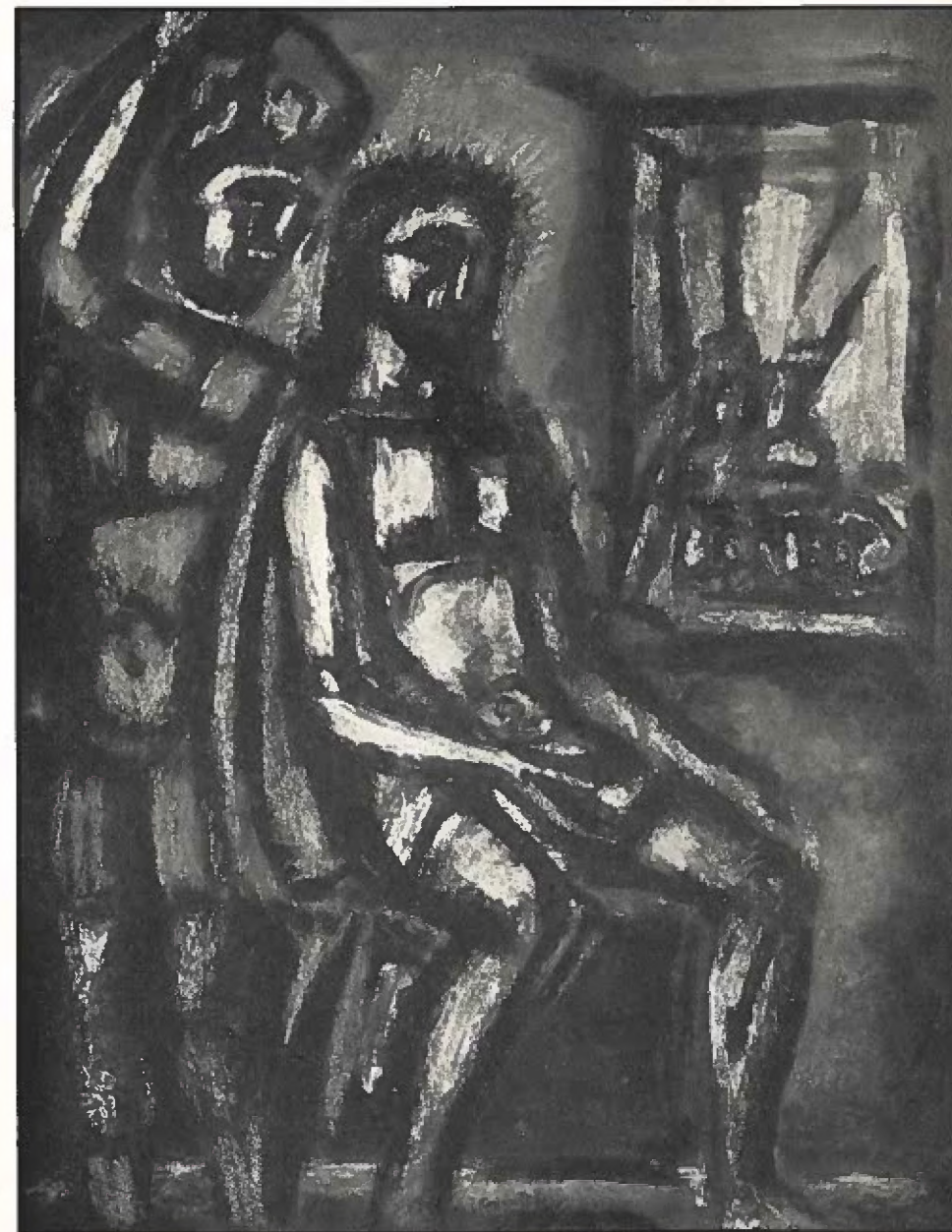
from objective reality and the deliberate irrationality of the surrealists reveals the same displacement of the conscious directive intelligence as has been manifested in other arts of our day.

This exhibition has drawn largely upon Irish collectors. It shows inevitable gaps, but where it has failed, notwithstanding the generous support given by our public galleries, to give adequate representation to certain artists this very incompleteness will serve to direct attention to an existing deficiency. Our national collections have very few examples of the work of the masters of the twentieth or of the second half of the nineteenth century. Edward Martyn and Hugh Lane have given us Monets and Degas but we have no Cézanne, no Manet, no Renoir, no Matisse and no adequate Picasso. It is hoped that this exhibition will encourage the generosity of other enlightened Irishmen to supply this want.

The direction of the exhibition has been solely in the hands of Mr. R. R. Figgis, Honorary Secretary of the Friends of the National Collections and he has discharged as well the most exacting part of the work of collection and arrangement. The Friends of the National Collections have to thank him for the care, energy and judgment he has placed at their service, and to thank the lenders of pictures and the guarantors. They have also to express their appreciation of the kind co-operation of the Minister for Education and of the representatives of various governments ; and to thank Mr. C. S. Collinson, Mr. Victor Waddington and the Staff of the National College of Art for much friendly assistance.

C. P. CURRAN.

Though every care has been taken in compiling this catalogue, the organizers cannot accept responsibility for the accuracy of the information supplied.



GEORGES ROUAULT

LE CHRIST ET LE SOLDAT

(Lent by The Friends of the National Collections of Ireland and by courtesy of the President of St. Patrick's College, Maynooth)

ANTRAL, LOUIS-ROBERT

BORN 1894. Member of Committee of Les Artistes Indépendants. Died circa 1937.

- 1 LE CONQUÊT, FINISTERRE. Oil on canvas.

Presented by the Friends of the National Collections of Ireland to the Dublin Municipal Gallery of Modern Art. Lent by the Corporation of Dublin.

ALBERTINI, BERNARD

BORN in Corsica. Has exhibited with Les Artistes Indépendants since 1929.

- 2 FIGURE GROUP. Oil on canvas. Signed.

Presented to the Municipal Gallery of Modern Art in memory of the late Miss Sarah Purser, R.H.A., by her executors, through the Friends of the National Collections of Ireland. Lent by the Corporation of Dublin.

BAKST, LÉON

1866-1924. Distinguished Russian decorative painter. Associated with Diaghilev in designing for the ballet.

- 3 COSTUME FOR BALLET.

Lent anonymously.

BISSIÈRE

BORN at Vitteral in 1888. Has exhibited with Les Artistes Indépendants since 1927.

- 4 BLUE SCARF. Oil on canvas. Signed.

Lent by Mrs. T. W. Kirkwood.

BLANCHARD, MARIA

1884-1932. Born at Santander. Of mixed Spanish and Franco-Polish parentage. Pupil of Van Dongen, and at one time influenced by Juan Gris.

- 5 PORTRAIT. Signed.

Lent by Miss May Guinness.

BONNARD, PIERRE

BORN in 1867 at Fontenay-aux-Roses. Studied, with Maurice Denis, Serusier and Vuillard at the Académie Julian.

- 6 PAINTING. Signed and dated 1895.

Lent by Miss May Guinness.

- 7 BOULEVARD DE CLICHY. Oil on canvas. Signed.

Presented by the Friends of the National Collections of Ireland to the Dublin Municipal Gallery of Modern Art. Lent by the Corporation of Dublin.

- 8 ST. TROPEZ. Oil on canvas. Signed. (Circa 1928).

Lent by R. R. Figgis, Esq.

BOSSHARD, RODOLPH-THÉOPHILE

BORN at Morges, Switzerland, in 1889, of French-Swiss parents. After travelling in England, Germany and Italy, he worked in Paris, and later settled in Switzerland.

- 9 MEDITERRANEAN LANDSCAPE. Oil on board.

Lent by E. A. McGuire, Esq.

BOUDIN, EUGÈNE

1825-1898. Born at Honfleur. Lived at Le Havre and painted seascapes about the estuary of the Seine and on the coast of Brittany. Fifteen years older than Monet, he painted side by side with him. Monet said of him : "If I have become a painter, it is to Eugène Boudin that I owe it."

- 10 JETÉE DE DEAUVILLE Oil on panel. Signed. 1895.

Lent by Harold Jacob, Esq.

- 11 LOROMONT PRÈS BORDEAUX. Oil on panel. Signed. 1897.

Lent by Senator Joseph Brennan.



PIERRE BONNARD

(Lent by Miss May Guinness)

PAINTING

BRAQUE, GEORGES

BORN at Argenteuil in 1881. Studied in Signac's studio. Beginning as a Fauve, he was one of the first Cubists.

- 12 L'ESTAQUE. Oil on canvas. Signed and dated. 1906.
Lent by C. P. Curran, Esq.
- 13 NATURE MORTE. Gouache on panel. Signed. (Circa 1925).
Lent by C. P. Curran, Esq.
- 14 NATURE MORTE. Colour lithograph. Jacques Villon after Braque.
Signed under mount.
Lent by Miss Elizabeth Curran.

CÉZANNE, PAUL

1839-1906. Born and died at Aix-en-Provence. Though almost unrecognised till the Exposition Universelle of 1900, his influence on modern painting has been immense.

- 15 MARRONIERS ET FERME DU JAS DE BOUFFAN. Oil on panel.
Signed. 1885.
Lent anonymously.
- 16 SELF PORTRAIT. Pencil drawing. Signed.
Lent anonymously.

CHAGALL, MARC

BORN 1887 at Vitebsk. Worked in Paris 1910-1914 and in Russia 1914-1923, when he returned to France. At one time a pupil of Bakst.

- 17 LE BREUVAGE. Signed.
Lent by Miss May Guinness.

CHIRICO, GIORGIO DI

BORN 1888 at Volo, in Greece, of Italian parents. Studied in Athens and Florence.

- 18 DIOSCURI. Oil on canvas. Signed. 1937. Exhibited at Venice, Rome and Dublin.

Gift of the Italian Government. Lent from the collection at Iveagh House by courtesy of the Department of External Affairs.

COUBINE (KUBIN), OTAKER

BORN 1883 in Moravia. Czech artist who has made his home in France.

- 19 LANDSCAPE. Oil on canvas. Signed.
Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

- 20 STILL LIFE WITH FLOWERS. Oil on canvas. Signed.
Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

CROSS, HENRI-EDMOND

1856-1910. Born at Douai. Pointilliste painter associated with Seurat and Signac.

- 21 WATER-COLOUR
Lent by J. W. R. Purser, Esq.

DEGAS, EDGAR

1837-1917. His master was a pupil of Ingres. His subjects for the most part are figure compositions from contemporary life, and particularly from the theatre. "He captured movement as the Impressionists captured light." A masterly draughtsman and a great stylist, his works are marked by incisive realism.

- 22 FEMME S'ESSUYANT Pastel. Signed, with dedication to Stchoukine, the Russian collector. (Circa 1880).
Lent anonymously.
- 23 PEASANT WOMAN. Oil on canvas. Signed.
Lent by the Corporation of Dublin.
- 24 HARLEQUIN. Pastel. Signed.
Lent by the Board of Governors of the National Gallery of Ireland.
- 25 BALLET GIRLS. Pastel. Signed.
Lent by the Board of Governors of the National Gallery of Ireland.



PIERRE BONNARD

ST. TROPEZ

(Lent by R. R. Figgis, Esq.)

DE LA SERNA, ISMAËL GONZALEZ

Living Spanish artist.

- 26** COMPOSITION, BOAT AND SEA. Gouache. Signed.
Lent anonymously.

DERAIN, ANDRÉ

BORN in 1880 at Chatou. With Matisse, Braque and Vlaminck was one of the early Fauves.

- 27** LANDSCAPE. Oil on canvas. Signed. 1932.
Lent by E. A. McGuire, Esq.

DORIGNAC, GEORGES

1879-1925. Born in Bordeaux, died in Paris.

- 28** WOMAN WITH POLE. Charcoal drawing. Signed. 1913.
Lent anonymously

DUFY, RAOUL

BORN in 1877 at Le Havre. One of the most ingenious decorative artists of our period. He has applied his light-hearted talent to textiles, ceramics and many other crafts. Painter of fashionable life on the race-courses and *plages*.

- 29** LE MANOIR DU VALLON. Oil on canvas. Signed and dated. 1935.
Lent by C. S. Collinson, Esq.
- 30** PAVILLON. Signed.
Lent by Miss May Guinness.
- 31** DIEPPE. Oil on canvas. Signed.
Lent by C. P. Curran, Esq.
- 32** WATER-COLOUR. Signed.
Lent by Miss Evie Hone.
- 33** THE RING-MASTER. Signed. (Circa 1927).
Lent by Charles Macaulay, Esq., M.D.

DUNOYER DE SEGONZAC, A.

Living French painter. Born at Boussy-Saint-Antoine. His landscapes in oils are robust and strongly constructed. His water-colours place him amongst masters of the first rank.

- 34 ENVIRONS DE CRÉCY. Oil on canvas. Signed. 1922.
Lent by C. S. Collinson, Esq.
- 35 FERME ET PEUPLIERS. Water-colour. Signed. 1920.
Lent anonymously.
- 36 LE PAYSAN. Pen and wash drawing. Signed.
Lent by C. S. Collinson, Esq.

EDZARD, DIETZ

BORN in Germany 1893. Since 1927 a member of the School of Paris. The painter Suzanne Eisendieck is his wife.

- 37 MORNING WALK. Oil on canvas. Signed.
Lent by E. A. McGuire, Esq.

ENSOR, JAMES

1860-1943. Born Ostend. Father a Scottish sea-captain ; mother a Fleming. The most eminent modern Belgian painter.

- 38 FÊTE CHAMPÊTRE. Oil on panel. Signed. (Circa 1925).
Lent by C. S. Collinson, Esq.
- 39 BATEAU ÉCHOUÉ. Oil on panel. Signed. (Circa 1880).
Lent by C. S. Collinson, Esq.



GEORGES BRAQUE

(*Lent by C. P. Curran, Esq.*)

NATURE MORTE

FILLA, E.

Czechoslovak painter.

40 STILL LIFE. Oil on canvas. Signed. 1930.

Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

FLORES, PEDRO

Living Catalan painter. Professor, Barcelona School of Art.

41 A STREET IN MURCIA. Oil on canvas. Signed, with dedication.

Lent by Thomas MacGreevy, Esq.

FORAIN, JEAN-LOUIS

1852-1931. Born at Rheims. Painter of contemporary life and manners.

42 THE LAW COURT. Oil on canvas. Signed.

Lent by the Board of Governors of the National Gallery of Ireland.

FOUJITA, (TSUGOUHARU)

BORN at Edogowa (Tokio) 1886. Came to Europe in 1912 and worked and lived in Paris. Combines traditions of East and West.

43 COMPOSITE HEADS. Drawing. Signed. 1926.

Lent anonymously.

GERBAUD, ABEL

BORN 1888 in Paris. Has exhibited with Les Artistes Indépendants and at the Galeries Druet and Marcel Bernheim.

44 LA RIVE GAUCHE, PARIS. Gouache.

Lent by Martin Dixon, Esq.

GLEIZES, ALBERT

BORN in Paris 1881. Cubist painter and theorician.

45 PAINTING. Oil on canvas. Signed. 1925.

Lent by Miss Evie Hone.

46 PAINTING. Gouache.

Lent by Miss Evie Hone.

47 PAINTING. Gouache.

Lent by Miss Evie Hone.

48 PAINTING. Gouache.

Lent by Miss Evie Hone.

49 PAINTING. Gouache.

Lent by the representatives of the late Miss Mainie Jellett.

GOTLIB, HENRYK

Contemporary Polish painter.

50 IN A CORNISH LANE.

Lent by courtesy of M. W. Th. Dobrzynski, Consul-General for Poland.

GRIS, JUAN

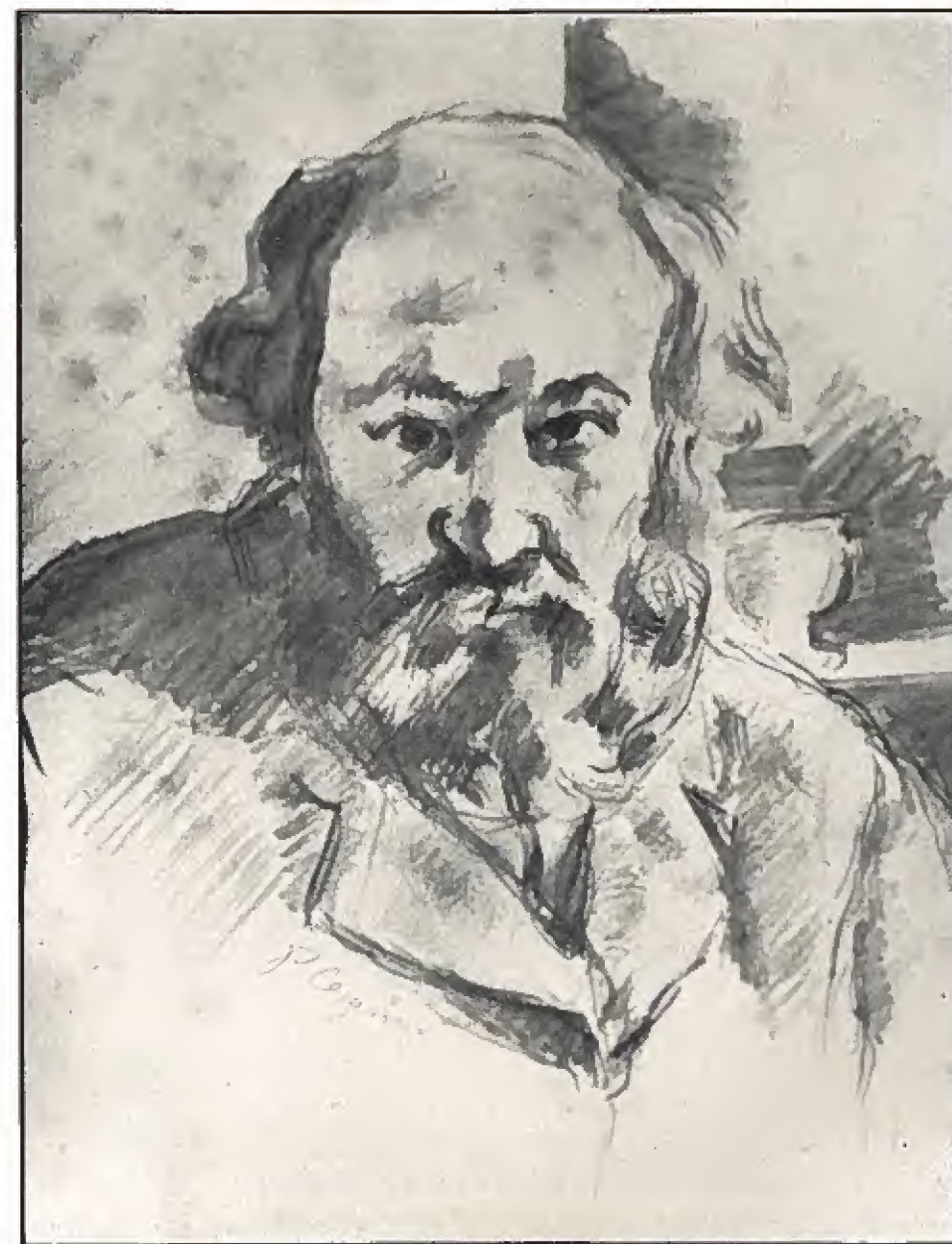
1887-1927. Born in Madrid. Abandoned the study of engineering to paint in Paris. Joined the Cubist group 1905-6. Designed for the Russian Ballet.

51 PAPIERS COLLÉS. Signed on back. 1923.

Lent by Miss Evie Hone.

52 PAPIERS COLLÉS. Signed on back. 1924.

Lent by Miss Evie Hone.



PAUL CÉZANNE

(Lent anonymously)

SELF-PORTRAIT

HOWET, MARIE

Living Belgian artist. Prix de Rome. Has travelled extensively and painted in France, Italy, Greece, Turkey and Ireland.

- 53 VILLAGE DE DOOAGH, ÎLE D'ACHILL. Gouache. Signed. 1929.
Lent by Miss Stella Frost.
- 54 MEENAWN CLIFFS À ACHILL. Gouache. Signed. 1929.
Lent by Miss Dulcibella Barton.

HOLÝ

Czechoslovak painter.

- 55 STILL-LIFE WITH FRUITS. Oil on canvas. Signed. 1928.
Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

JUNYER. JOANET

Living Spanish painter, born in 1905 at Barcelona. Studied in Barcelona and Paris.

- 56 SEASCAPE, WITH MAN AND CHILD. Oil. Signed. 1931.
Lent by Lennox Robinson, Esq.
- 57 TWO FIGURES ON HORSEBACK. Oil. Signed. 1931.
Lent by Lennox Robinson, Esq.

JURIEVICH, BORIS

Russian painter living in Paris.

- 58 FAIR AT SOROCHINSKY. Crayon drawing.
Lent anonymously.

KÁDÁR, BÉLA

Living Hungarian expressionist painter.

- 59 THE BRIDE. Gouache. Signed.
Lent by Miss Elizabeth Curran.

KANELBA, RAYMUND

Contemporary Polish painter.

- 60 THE DOLL'S HOUSE.
Lent by courtesy of M. W. Th. Dobrzynski, Consul-General for Poland.

KARS, GEORGES

Czechoslovak painter.

- 61 FRENCH LANDSCAPE. Oil on canvas. Signed. 1935.
Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

KISLING, MOISE

BORN in 1891 at Cracow, Poland. Came to Paris in 1910.

- 62 AMSTERDAM. Oil on canvas. Signed. 1935.
Lent anonymously.
- 63 ROAD LEADING TO MOUNTAINS. Oil on canvas. Signed.
Lent anonymously.
- 64 LANDSCAPE. Oil on canvas. Signed.
Lent by J. W. R. Purser, Esq.
- 65 ST. MANDRIER, TOULON. Signed.
Lent by Miss May Guinness.

KOKOSCHKA, OSKAR

One of the most distinguished living Czechoslovak painters.

- 66 PAINTING.
Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

KOLLE, HELMUT

Living German painter.

- 67 BOY WITH RED SLIPPERS. Oil on paper. Signed.
Lent by Kenneth Hall, Esq.
- 68 JOCKEY. Oil on paper. Signed.
Lent by Mrs. Wertheim.



GIORGIO DI CHIRICO

DIOSCURI

(From the Collection at Iveagh House by courtesy of the Department of External Affairs)



ANDRÉ DERAÏN

(Lent by E. A. McGuire, Esq.)

LANDSCAPE

KOSSOWSKI, ADAM

Contemporary Polish painter.

69 HAMPSTEAD.

Lent by courtesy of M. W. Th. Dobrzynski, Consul-General for Poland.

LASCAUX, ÉLIE

Living French painter.

70 RUE DE LA BUTTE AUX CAILLES. Gouache. Signed.

Lent by C. S. Collinson, Esq.

LAURENCIN, MARIE

BORN in Paris, 1885. Studied at Académie Humbert. First exhibited at the Salon des Indépendants in 1906.

71 GIRL WITH ROSE. Signed. 1930.

Lent by Miss May Guinness.

72 JEUNE FILLE. Water-colour. Signed. 1937.

Lent by R. R. Figgis, Esq.

73 HEAD OF A GIRL. Water-colour. Signed. (Circa 1922).

Lent by Martin Dixon, Esq.

LHOTE, ANDRÉ

BORN at Bordeaux in 1885. Joined the Cubist movement in Paris, well-known as writer and lecturer.

74 VILLAGE.

Lent by Miss May Guinness.

75 LE PUIT.

Lent by Miss May Guinness.

76 WATER-COLOUR.

Lent by Miss May Guinness.

77 COCKTAIL BAR. Water-colour. Signed.

Lent by E. A. McGuire, Esq.

LURÇAT, JEAN

BORN at Bruyère (Vosges) in 1892. Came to Paris in 1910 and painted decorative compositions of a surrealist tendency.

- 78 DECORATIVE LANDSCAPE. Oil on canvas. Signed. 1932.
Presented to the Dublin Municipal Gallery of Modern Art by the Friends of the National Collections of Ireland. Lent by the Corporation of Dublin.
- 79 SEA AND MOUNTAINS. Oil on canvas. Signed.
Lent anonymously.
- 80 LES PENSÉES. Gouache. Signed and dated. 1938.
Lent by C. S. Collinson, Esq.
- 81 SAND, SEA AND ROCKS. Gouache. Signed.
Lent anonymously

MAILLOL, ARISTIDE

Living sculptor. Born in 1861 at Banyuls-sur-mer. Pupil of Cabanel at the Beaux-Arts. Exhibited regularly at the Salon des Indépendants.

- 82 NU. Sanguine. Signed. 1930.
Lent by Arthur Power, Esq.
- 83 NU. Pencil drawing. Signed.
Lent anonymously.
- 84 NU. Pencil drawing. Signed with monogram.
Lent by C. S. Collinson, Esq.

MANET, EDOUARD

1832-1883. Born in Paris. One of the leaders in the revolt against the Academic painting of his time. His "Le Déjeuner sur l'herbe" caused an uproar when exhibited at the Salon des Refusés in 1863.

- 85 SKETCH FOR 'OLYMPIA.' Water-colour. Signed. Exhibited at the Exposition Universelle, in Paris, in 1900; this is the only known preliminary sketch for Manet's masterpiece, first exhibited in 1865 and now in the Louvre.
Lent anonymously.

MANÉ-KATZ

Russian painter born at Kremtchong in 1894. Studied in Kiev, Leningrad and Paris.

- 86 JEUNE RABBIN.
Lent by Miss May Guinness.



RAOUL DUFY

(Lent by C. S. Collinson, Esq.)

LE MANOIR DU VALLON

MARC. FRANZ

1880-1916. Born in Munich. Killed at Verdun. One of the foremost German expressionists. He spent many seasons studying animals in mountain solitudes and later turned from animal paintings to abstract art.

- 87 DOGS IN THE SNOW. Oil on canvas. Signed.
Lent by Mrs. Alice Hopf.

MARCHAND, ANDRÉ

Living French painter.

- 88 STRAND. Oil on canvas. Signed.
Lent anonymously.

MARCHAND, JEAN

BORN in Paris 1883. Pupil of Bonnat and Luc-Olivier Merson. Became associated with Cubist movement in 1909.

- 89 ROOFS OF PARIS. Oil on canvas. Signed.
Lent by Miss Evie Hone.

MARTIN, HENRI

1860-1930. Born Toulon. Impressionist and Pointilliste painter associated with Cross and Signac.

- 90 LE VILLAGE DE ST. DENIS. Oil on canvas. Signed.
Lent by R. R. Figgis, Esq.

MARQUET, ALBERT

BORN in Bordeaux, 1875. Studied under Gustave Moreau with Matisse and later associated with him as an early Fauve.

- 91 ALGER, LE GRAND PORT. Oil on canvas. Signed.
Lent by R. R. Figgis, Esq.

MASEREEL, FRANZ

BORN at Blankenberghe, Belgium, in 1889.

- 92 L'ESTAMINET DES MATELOTS. Oil on canvas. Signed. 1932.
Presented by the Friends of the National Collections of Ireland to the Dublin Municipal Gallery of Modern Art. Lent by the Corporation of Dublin.

MATISSE, HENRI

BORN at Cateau-Cambresis in 1869. Entered Gustave Moreau's studio, where he studied with Rouault and Marquet. One of the first Fauves.

93 DANSEUSE. Lithograph.

Presented by the Friends of the National Collections of Ireland to the National Gallery of Ireland. At present in the Collection at Charlemont House. Lent by the Board of Governors of the National Gallery of Ireland and the Corporation of Dublin.

MENKES, ZYGMUNT

Polish painter. Born at Lwow, 1896. Has lived and exhibited in Paris for many years.

94 PAINTING.

Lent by Miss May Guinness.

MODIGLIANI, AMÉDÉE

1884-1920. Born at Leghorn. Studied in Florence. Lived in Paris from 1906.

95 SEATED NUDE. Crayon drawing.
Lent anonymously.

96 PORTRAIT. Pencil drawing. Signed. 1920.
Lent by Arthur Power, Esq.

97 PORTRAIT. Pencil drawing. Signed. 1920.
Lent by Arthur Power, Esq.

98 FIGURE. Pencil drawing.
Lent by Arthur Power, Esq.

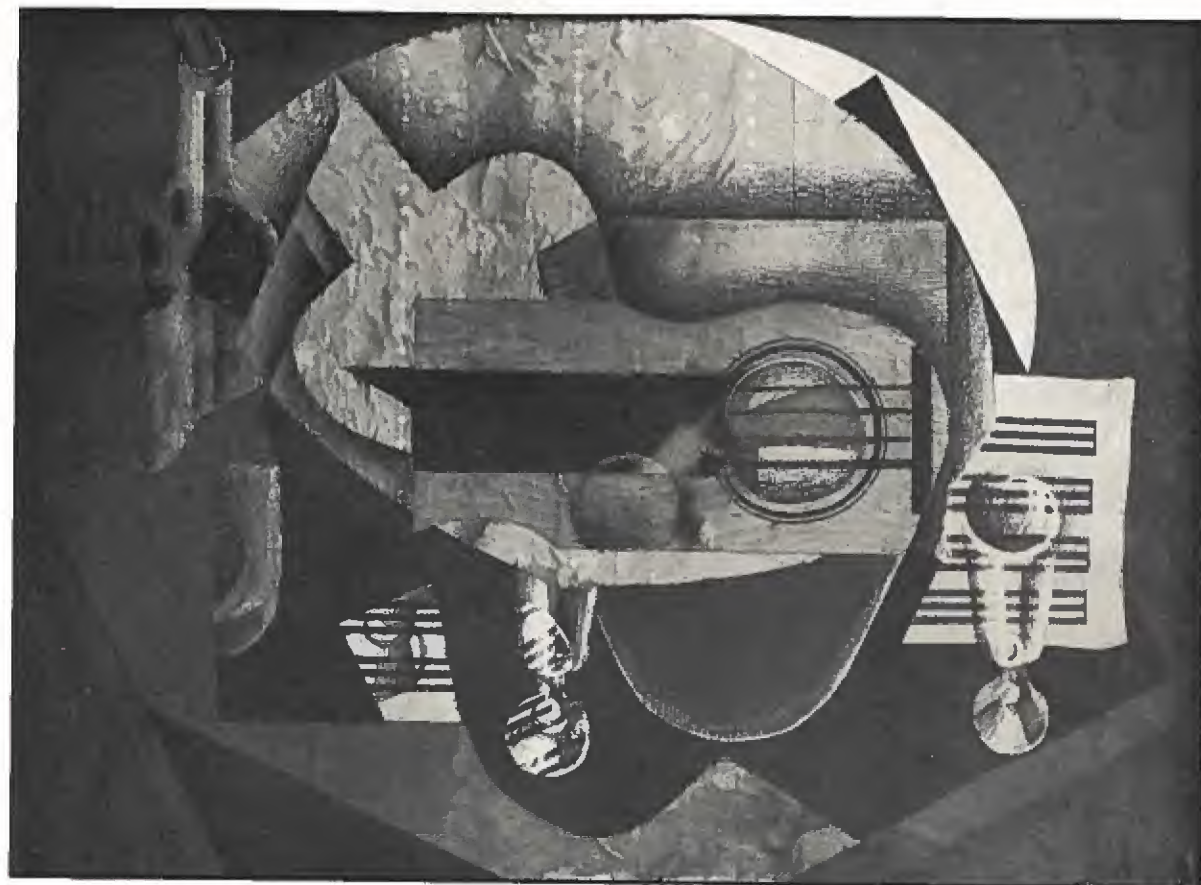
MONET, CLAUDE

1840-1926. One of the leading Impressionists, who might be said to have developed the movement to its logical conclusions.

99 LANDSCAPE. Oil on canvas.
Lent by the Board of Governors of the National Gallery of Ireland.

100 AUTUMN. Oil on canvas.
Lent by the Board of Governors of the National Gallery of Ireland.

101 WATERLOO BRIDGE. Oil on canvas. Signed. 1900.
Lent by the Corporation of Dublin.



JUAN GRIS

(Lent by Miss Evie Hone)

PAPIERS COLLÉS

MORISOT, BERTHE

1840-1895. A pupil of Manet, she married his brother, Eugène.

102 LE CORSAGE NOIR. Oil on canvas.

Lent by the Board of Governors of the National Gallery of Ireland.

103 LE BATEAU. Signed.

Presented to the Municipal Gallery of Modern Art in memory of the late Miss Sarah Purser, R.H.A., by her executors, through the Friends of the National Collections of Ireland. Lent by the Corporation of Dublin.

NOWAK, WILLI

BORN in 1886. A Czechoslovak expressionist painter with classical leanings.

104 LANDSCAPE. Oil on canvas. Signed.

Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

PECHSTEIN, MAX

BORN in 1881 at Zwickau. Studied in Dresden. Belonged to the *Brücke* group of expressionists. Executed stained glass for the International Labour Office in Geneva in 1926-7.

105 EARLY SPRING AT VILLENEUVE, RHONE VALLEY. Water-colour. (Circa 1925).

Lent by Joseph Hone, Esq.

106 SUNRISE OVER TERRITET. Water-colour. (Circa 1925).

Lent by Joseph Hone, Esq.

PICASSO, PABLO RUIZ

BORN in 1881 at Malaga. Studied under his father, Director and Professor Barcelona School of Art. Came to Paris in 1900. First Cubist paintings 1906-7. One of the most challenging and dynamic figures in modern painting.

- 107 LES ORCHIDÉES. Oil on carton. Dated *juin*, 1934.
Presented by the Friends of the National Collections of Ireland to the Municipal Gallery of Modern Art. Lent by the Corporation of Dublin.
- 108 PAPIERS COLLÉS. Signed.
Lent by Miss Evie Hone.
- 109 ABSTRACT PAINTING. Signed. 1920.
Lent by Miss May Guinness.
- 110 TÊTE D'HOMME. Initialed P.R.P. with dedication. (Circa 1902).
Crayon drawing.
Lent by R. R. Figgis, Esq.
- 111 BAIGNEUSES. Collage and etching. Signed. 1920.
Lent by Miss Elizabeth Curran.

PISSARRO, CAMILLE

1830-1903. Born at St. Thomas, Normandy. A pupil of Corot and an early Impressionist.

- 112 JARDIN. Gouache. Signed. 1870.
Lent by Arthur Power, Esq.

POTWOROWSKI, TADEUSZ

Contemporary Polish painter.

- 113 MARGARET IN RED DRESS.
Lent by courtesy of M. W. Th. Dobrzynski, Consul-General for Poland.

RENOIR. PIERRE AUGUSTE

1841-1919. Born at Limoges, where he began his career by painting on porcelain. One of the greatest of French painters, he continued to produce masterpieces when in old age and crippled with rheumatism he worked with the brush strapped to his fingers.

- 114 JEUNE FILLE NUE. Pastel. Signed. 1895.
Lent anonymously.



MOISE KISLING

(Lent anonymously)

AMSTERDAM

REPIN, ILIA EFIMOVICH

1844-1930. Born in Kharkov, worked in Rome and Paris. One of the foremost Russian painters of his day.

- 115 SKETCH for painting in Tretjakov Gallery, Moscow, representing a meeting of great Russian musicians, including Rimsky Korsakov, Borodin and Cué. Oil painting. *Lent anonymously.*

RODIN, AUGUSTE

BORN 1840 in Paris. A sculptor of world-wide reputation, his drawings are ancillary to his work in modelling.

- 116 TWO FIGURES. Wash drawing. Inscribed *Offert à Lady Sackville A. Rodin.* *Lent by Miss Elizabeth Curran.*

ROUAULT, GEORGES

BORN 1871 in Paris. Began as a worker in stained glass. Studied painting under Gustave Moreau at the École des Beaux Arts. "Religion is the root of his tenderness and of his hatred of every sort of Pharisaism."

- 117 LE CHRIST ET LE SOLDAT. Gouache. Signed. 1935. *Lent by the Friends of the National Collections of Ireland and by courtesy of the President of St. Patrick's College, Maynooth.*
- 118 TU GAGNERAS TON PAIN À LA SUEUR DE TON FRONT. Signed. *Lent by Miss May Guinness.*
- 119 PAINTING. Signed. *Lent by Miss May Guinness.*
- 120 BURIAL. Gouache. Signed. 1939. *Lent anonymously.*
- 121 ECCE HOMO. Aquatint. Signed. *Lent by Miss Evie Hone.*

SALVADO

Living Spanish painter. School of Paris.

- 122 STILL LIFE. Oil on canvas. *Lent by E. A. McGuire, Esq.*

SANTINO

Living Spanish painter. School of Paris.

- 123 SPANISH LANDSCAPE. Oil on panel. *Lent by E. A. McGuire, Esq.*

SAVREUX, MAURICE

Living French painter. Member of Committee of Le Salon D'Automne.

- 124 FLEURS. Oil on canvas Signed. (Circa 1932).
Lent by C. S. Collinson, Esq.

SCHARL, JOSEF

Living German expressionist.

- 125 PEASANT WEDDING. Tempera. Signed '37.
Lent by Miss Elizabeth Curran.

SEROV, VALENTIN ALEKSANDROVIČ

1869-1911. A pupil of Repin. Worked in Paris.

- 126 RUSSIAN PEASANT GIRL. Oil painting.
Lent anonymously.

SEURAT, GEORGES

1859-1891. Leading Pointilliste painter. By his reaction against certain aspects of Impressionism, and his emphasis on the importance of composition, his influence on subsequent painting has been profound.

- 127 LEÇON DE BALLET. Crayon drawing.
Lent anonymously.

SIGNAC, PAUL

1863-1935. French Pointilliste painter.

- 128 CONCARNEAU. Water-colour. Signed.
Lent by J. W. R. Purser, Esq.

SIMON, LUCIEN

Born in 1854. French painter.

- 129 ST. ETIENNE DU MONT. Oil on canvas. Signed.
Presented by the Friends of the National Collections of Ireland to the Municipal Gallery of Modern Art. Lent by the Corporation of Dublin.



EDOUARD MANET

WATER-COLOUR SKETCH FOR *OLYMPIA*

(Lent anonymously)

SISLEY, ALFRED

1839-1899. One of the foremost of the Impressionist painters, of English parentage, but French by birth and outlook.

- 130 BORDS DU CANAL DU LOING À MAMMÈS. Oil on canvas.
Lent by the Board of Governors of the National Gallery of Ireland.
- 131 BOIS DE ST. CLOUD. Oil on canvas. Signed.
Lent by Harold Jacob, Esq.
- 132 LA SEINE À ARGENTEUIL. Oil on canvas. Signed. (Circa 1875).
Lent by C. P. Curran, Esq.

SOUVERBIE, JEAN

BORN in Paris 1891. Pupil at École des Beaux Arts. A Cubist painter from 1924, he later tended towards classicism.

- 133 FIGURE COMPOSITION. Oil on canvas. Signed. 1928.
Presented to the Municipal Gallery of Modern Art in memory of the late Miss Sarah Purser, R.H.A., by her executors, through the Friends of the National Collections of Ireland. Lent by the Corporation of Dublin.

SPÁLA, VACLAR

Czechoslovak painter.

- 134 STILL LIFE WITH FLOWERS. Oil on canvas. Signed. 1929.
Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

SURVAGE, LÉOPOLD

BORN in Moscow 1879. Studied in his native town before coming to Paris where he entered the Académie Matisse.

- 135 NATURE MORTE. Oil on canvas. Signed. 1934.
Lent by Mrs. F. H. Boland.
- 136 ABSTRACT. Wood-cut.
Lent by Mrs. F. H. Boland.

TENKATE, ANNA-MARIE

Cubist painter of the School of Paris.

- 137 PARIS. Oil on canvas.
Lent by E. A. McGuire, Esq.

TOPOLSKI, FELIKS

Contemporary Polish painter.

138 VARIATIONS ON THE THEME G.B.S.

Lent by courtesy of M. W. Th. Dobrzynski, Consul-General for Poland.

TOULOUSE-LAUTREC, HENRI DE

1864-1901. A satirist of contemporary Parisian life and manners.

139 EDMOND ROSTAND. Lithograph.

Lent by Miss Gertrude Gaffney.

UTRILLO, MAURICE

BORN in Paris 1883. Son of the painter, Suzanne Valadon. A great colourist who invests the most commonplace Paris streets with unexpected and quite unconventional charm.

140 LA RUE MARCADET. Oil on canvas. Signed.

Presented by the Friends of the National Collections of Ireland to the Municipal Gallery of Modern Art. Lent by the Corporation of Dublin.

141 LE LAPIN AGILE. Signed.

Lent by Miss May Guinness.

VAN DONGEN, KEES

BORN at Delfshaven, Holland, in 1877. Exhibits at the Salon d'Automne and the Salon des Indépendants.

142 POSTER.

Lent by Miss May Guinness.

VAN ORTEZ (ORTIZ DE ZARAPE)

Living painter of the School of Paris.

143 LA SEINE ET NOTRE DAME. Oil on canvas.

Lent by E. A. McGuire, Esq.

VIVIN

1859-1936. Like the Douanier Rousseau, Bauchant and Bombois, he was a gifted though unschooled painter of great sensitivity and charm.

144 LE PARC. Oil on canvas. Signed.

Lent by Mrs. Wertheim.



PIERRE AUGUSTE RENOIR

JEUNE FILLE NUE

(Lent anonymously)

VLAMINCK, MAURICE DE

BORN in 1876 of Flemish parents. An early Fauve with a very personal and sombre scale of colour he evokes the tragic elements of landscapes uneasy with impending doom.

- 145 LANDSCAPE. Oil on canvas.
Lent by E. A. McGuire, Esq.
- 146 FLEURS. Oil on canvas. Signed.
Lent by Rev. Jack Hanlon.
- 147 BRIDGE AND RIVER. Oil on canvas. Signed.
Lent anonymously.
- 148 HILL TOWN. Water-colour. Signed.
Lent anonymously.
- 149 LE PAYS DÉVASTÉ. Oil on canvas. Signed.
Lent by J. W. R. Purser, Esq.
- 150 OPIUM. Oil on canvas.
Presented to the Municipal Gallery of Modern Art in memory of the late Miss Sarah Purser, R.H.A., by her executors, through the Friends of the National Collections of Ireland. Lent by the Corporation of Dublin.

WAROQUIER, HENRI DE

BORN in Paris 1881. Influenced by Impressionism and the art of the Far East and later by the Italian primitives. Has worked in France, Belgium and Holland.

- 151 RIVIERA ITALIENNE. Water-colour. Signed.
Lent by J. W. R. Purser, Esq.

ZRZÁVY, J.

Czechoslovak painter.

- 152 HARBOUR SCENE. Oil on canvas. Signed. 1935.
Lent by courtesy of Dr. Kostal, Czechoslovak Consul.

ZULAWSKI, MAREK

Contemporary Polish painter.

- 153 IN THE KITCHEN.
Lent by courtesy of M. W. Th. Dobrzynski, Consul-General for Poland.

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